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period" in the red-figured technique is a skyphos, with a toilet scene on one side and an unexplained subject on the other (cf. fig. 7). The drawing is of unusual refinement, and the figures so gracefully posed that the whole composition has a great charm. The subject represented on our plate is difficult to explain, because the character and purpose of the object on the woman's lap is, as yet, unknown, and since the interest of the scene seems to be centered in it, we cannot find an explanation without it. This object occurs only on a few other vases, and in each case it is impossible to identify its use. Various suggestions have been made. The possibility that it is a musical instrument is excluded by the fact that it rests on a stand and that the strings are placed cross-wise. The most probable solution is that it was used as an incense-burner in some women's ritual.

As the art of vase-painting declined in Athens, recourse was taken to various devices which should make up for inferior execution. White and gilt were profusely used to enliven the effect of the picture, and often a plastic figure was attached to the vase so as to dispense with painting altogether. The Sphinx (cf. fig. 8) is a beautiful example of this tendency, and shows that even at the time when decadence was beginning to set in, the Greek feeling for form was slow to die. The dainty pose of the figure and the calm expression of the face still recall the best period of Greek art.

The proportion in which the different styles occur in this collection is seen by the number of cases they severally occupy. The vases of early Greek styles fill two cases out of a total of twenty-one. Twelve cases are taken up by the Athenian black-figured and red-figured ware, including also a number of white funeral lekythoi. The seven remaining cases are occupied partly by the products of Greek colonists of South Italy, partly by Roman ware, and partly by Etruscan vases. The vases of Southern Italy (IV & III centuries B. C.) are mostly painted and of the Apulian style, but there are not a few examples in which figures in the round or in relief form the only decoration. Of Roman ware we have several lamps, dating from early imperial times, and bowls, imitations of the Arretine fabric. The Etruscan vases consist of specimens of the black *Bucchero* ware, of which the Museum already owns a numerous collec-

tion, and some painted vases of the VI century B. C. These are imitations of the black-figured style, but the comparison only brings out the beauty of Greek ware; the



FIGURE 8

lustreless black of the Etruscan vases forms a poor substitute for the brilliant black glaze of Attica, and the vermilion, used as a background, is unpleasantly vivid and harsh to eyes accustomed to the warm red color of the Attic clay.

GISELA M. A. RICHTER.

THE GIUSTINIANI MARBLES

THE long delay in exhibiting the marbles from the Giustiniani collection, which were given to the Museum by Mrs. Frederick F. Thompson in 1903, has at last been brought to an end, and they are now to be seen in various parts of the large entrance hall in the Fifth Avenue front of the building. This delay has been due mainly to the length of time required for the repairs which were made necessary by the condition in which the sculptures arrived here. The restorations to which they had been subjected in the seventeenth century were not calculated to withstand the hardships of transportation from Rome to New York, and consequently when the statues were unpacked it was found that many of the joints had opened, while others were so weakened that an almost complete readjustment of the figures was necessary, in addition to the actual repairs. This work was executed under the direction of Mr. F. Edwin Elwell, the late Curator of Sculpture, and the statues and busts have now resumed the appearance which they had for nearly three centuries in the Giustiniani palace.

The marbles which have come into the

possession of the Museum include eleven statues and six busts. Others from the same collection have been presented by Mrs. Thompson to Williams College and Vassar College, respectively, and some she has retained for herself, after having first placed them at the disposal of the Museum. Practically all of these were so extensively



FIGURE OF A GODDESS

restored at the time when they passed into the possession of the Giustiniani family, in the seventeenth century, that they may be said to reflect almost as much the taste and archaeological knowledge of that period as they do the spirit of antiquity; yet even from this point of view they have an historical interest, and they possess the decorative qualities which are characteristic of the epoch when some of the more famous of the Italian villas and palaces were built.

It is curious that of such of the Giustiniani statues as have come to America, the finest, and the one which brings us nearest to the spirit of the great period of classical sculpture, should have remained comparatively unnoticed hitherto. This is the noble figure of a goddess, of heroic size, which is reproduced above. It was, to be sure, published by Sandrart in the *Galleria Giustiniani*, in 1635, and copied from his drawing by Clarac in the *Musée de la Sculpture* but in those illustrations it is shown in a side view, and is somewhat overpowered by the disfiguring restorations which had converted it into a statue of Fortuna, holding stalks of wheat in the right hand and a large cornucopia in the left. Stripped of these attributes and of the wretched head which had been affixed to it, it gains immensely in effect, and appears as in all probability an original Greek work of the fourth century B. C. It is not a masterpiece, but a typical school work of its period, made at a time when the common sculptors were under the direct influence of the great masters, and were thoroughly imbued with their spirit. Consequently, while we miss the technical perfection and the masterly spontaneity which would be found in the great works of the time, we find not only a majestic dignity in the pose, but an ease and freedom in rendering the folds of the drapery, a feeling for rhythm in its lines, and an absence of the hard and lifeless execution which are common in the copies of Greek draped figures by sculptors of the Roman period.

The type and pose of the figure, with its ample proportions, its weight thrown upon the left leg, and the mantle hanging lightly over the left arm, are not unusual, and as both type and pose were employed in representations of different divinities it is no longer possible to identify the subject of the statue in its present condition. Perhaps the best known example of the type is the statue of Themis, which was found at Rhamnus in 1890, and is now in the National Museum at Athens. Our statue is not a replica of that, however, as the mantle is considerably shorter, the right foot is drawn farther back, and there are numerous small differences in the arrangement of the drapery.

The marble of our statue is apparently Pentelic; its height, without the plinth, is 5 feet, 6 $\frac{1}{4}$ inches.

For the benefit of those who may be es-

pecially interested in them, a complete list of the Giustiniani marbles which have come into the possession of the Museum is appended. The references are to the *Galleria Giustiniani*, the original publication of the collection, by Joachim van Sandrart, 1635 fol., Clarac's *Musée de la Sculpture* (reproduced by S. Reinach in Vol. I of his *Répertoire de la Statuaire*), and Matz-Duhn, *Antike Bildwerke in Rom*, Vol. 1.

STATUES

1. The statue described above. *Galleria Giustiniani* 1, pl. 20; Clarac, pl. 452, No. 827.

2. Large, seated female figure, possibly a Nymph or Personification. *Galleria Giustiniani* 1, pl. 142; Clarac, pl. 590, No. 1277; Matz-Duhn, No. 833 (where other references will be found).

3. Apollo with a Lyre. *Galleria Giustiniani* 1, pl. 56; Clarac, pl. 486, No. 942; Matz-Duhn, No. 197.

4. Young Dionysos. *Galleria Giustiniani* 1, pl. 68; Clarac, pl. 690, No. 1619D; Matz-Duhn, No. 373.

5. Young Dionysos riding on a Panther. *Galleria Giustiniani* 1, pl. 139; Clarac, pl. 685, No. 1610; Matz-Duhn, No. 358.

6. Statue of a Maiden. Clarac, pl. 438C, No. 759C; Matz-Duhn, No. 1544.

7. Bearded Herakles. *Galleria Giustiniani* 1, pl. 12; Clarac, pl. 798, No. 1996; Matz-Duhn, No. 110.

8. Young Herakles. *Galleria Giustiniani* 1, pl. 11; Clarac, pl. 788, No. 1975; Matz-Duhn, No. 102.

9. Hygieia. *Galleria Giustiniani* 1, pl. 8; Clarac, pl. 474, No. 890; Matz-Duhn, No. 854.

10. Female statue restored as Ceres, with part of a staff or sceptre in the right hand, and stalks of wheat, etc., in the left. *Galleria Giustiniani* 1, pl. 33 (differently restored); Clarac, pl. 421, No. 742; Matz-Duhn, No. 1551.

11. Roman portrait statue, the figure that of a nude athlete of Polykleitan type. *Galleria Giustiniani* 1, pl. 104; Clarac, pl. 790, No. 1972; Matz-Duhn, No. 1041.

BUSTS

12. Colossal head of Athena.

13. Herma of Dionysos, bearded. Possibly archaic Greek, but considerably restored. Matz-Duhn, No. 337.

14. Herma of Dionysos, bearded. Archaistic, freely restored. Matz-Duhn, No. 333 or 336.

15. Large bust of Herakles, bearded. *Galleria Giustiniani* 11, pl. 46, 1; Matz-Duhn, No. 144.

16. Antoninus Pius. Modern.

17. Portrait bust of a Roman lady. Considerably restored, the face worked over. E. R.

THE BRONZE CHARIOT

THE label hitherto attached to the bronze biga has recently been removed, and a new one, with certain differences of statement, substituted. In the old label it was described as a "Greco-Etruscan Chariot, 900 to 800 B. C." This has been changed to "Etruscan Chariot, 6th century B. C." With regard to the correctness of the latter date there is scarcely room for doubt, because, whether real Greek work or copies, the figures in the decorations are certainly derived from well-known Greek types of about the middle of the sixth century, and could not be older than their prototypes. Moreover, among the other objects found with the chariot were two small Athenian drinking-cups (kylikes) of the class known to specialists as *Kleinmeister* vases, which belong to the same period. These are now in the Museum and exhibited with the chariot.

With regard to the origin of the chariot there is difference of opinion. It could hardly be "Greco-Etruscan," however, as this term has no scientific meaning, the question being whether it is Greek, or Etruscan with decorations borrowed from Greek designs, the practice of borrowing from Greek art being common among the Etruscan artisans. Professor Furtwängler, who saw it in 1904, and afterwards published it in Brunn-Bruckmann's *Denkmäler*, Nos. 586, 587, has declared himself in favor of the former view, and pronounces the chariot "the largest and most splendid early Greek work in hammered metal that has been preserved." He admits, however, that it could hardly have been produced in Greece itself or among the Ionic settlements in Asia Minor, although its affinities with Ionic art are strong; and he suggests that it was the work of a Greek artist who had established himself in Central Italy, thus accounting for the numerous provincialisms